TWENTIETH ANNUAL CARMEL

BACH FESTIVAL

JULY 15 to 21, 1957

Soli Deo Gloria

The inscription written on Bach's works with Bach's own signature.

CARMEL BACH FESTIVAL

SANDOR SALGO

CONDUCTOR AND MUSICAL DIRECTOR

DENNY-WATROUS MANAGEMENT — FOUNDER AND PRODUCING MANAGER

The 1957 Carmel Bach Festival is the outgrowth of twenty-five years of community music making. The year 1932 marked the beginning when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michel Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. The Carmel Music Society sponsored the enterprise and during the next year rendered generous financial support toward keeping Michel Penha as the Orchestra's leader. Many individuals, as well, contributed toward the support of the orchestra, an Association being formed for that purpose. For three years Michel Penha conducted the Orchestra, and the Denny-Watrous Management presented his Quartet in summer chamber concerts, featuring the Orchestra in special events. When his work called him away they engaged Ernst Bacon as conductor, and it was during the year he was here that the Denny-Watrous Management, with his inspiring conducting and co-operation, initiated the first Carmel Bach Festival in the summer of 1935.

Sascha Jacobinoff conducted the 1936 Festival, and Michel Penha returned to direct in 1937. 1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. The late Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, took the podium for the fifteenth consecutive time in 1955. For the 1956 Festival the Producing Management engaged two distinguished musicians: Sandor Salgo as conductor and Richard Lert as guest conductor. Sandor Salgo returns to conduct the current season.

The Producing Management would express its deepest appreciation and thanks to the Bach Festival Committees, the Soloists and Participants, the Musician's Union of Monterey County, the Carmel Fire Department, the Pine Cone, the Monterey Peninsula Herald, Game and Gossip, the San Francisco Chronicle, the San Francisco Examiner, the Carmel Music Society, Graham Music Company, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, the Church of the Wayfarer, La Playa Hotel, Pine Inn, the Carmel Business Association, the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus and Orchestra, the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

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CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO . . . . . CONDUCTOR

PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH (1685-1750)

Gloria in excelsis Deo from "The Mass in B minor"

BACH FESTIVAL CHORUS AND ORCHESTRA

Concerto in A minor for Violin and Orchestra
[Allegro]—Andante—Allegro assai

NANNETTE LEVI, Violin

Overture No. 2, in B minor
Grave-Allegro-Grave—Rondeau—Sarabande—Bouree I—
Bourree II—Polonaise—Menuet—Badinerie

ANTOINETTE HANDY, Solo Flute

INTERMISSION

Sacred Cantata No. 80, "A Mighty Fortress" [Ein' Feste Burg]

Chorus: A mighty fortress
Chorale Duet [Soprano and Bass]: Standing alone we are undone
Recitative [Bass]: Thou child of God, consider
Aria [Soprano]: Come dwell within my heart
Unison Choral: Though fiends appear on every hand
Recitative [Tenor]: So take thy stand
Duet [Alto and Tenor]: Blest he who praises God
Chorale: A mighty fortress

MARIE GIBSON, Soprano. CORA BURT LAURIDSEN, Contralto.
JAMES SCHWABACHER, Tenor. ROBERT OLIVER, Bass
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

The cantata "Ein' Feste Burg" which appeared in approximately its present form in the year ıe four chorale move- lated recitatives [solo ɔn. The opening poly- ɪngth of God. In the for victory over sin, movement arrays the orchestral forces to represent the powers of evil, against which the unison choral setting of the third verse of Luther's text stands unassailable. The final movement is a straightforward choral setting of Luther's hymn.

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PROGRAM

DIETRICH BUXTEHUDE [1637-1707]; commemorating the 250th anniversary of his death.

a. Prelude and Fugue in F sharp minor
b. Puer natus in Bethlehem, Chorale Prelude
c. Tryptich on "Our Father which art in heaven"

CARL PHILIPP EMANUEL BACH [1714-1788]

Second Organ Sonata in G minor [first performance]
Allegro moderato—Adagio—Allegro

The six Organ Sonatas of C. P. E. Bach became available for the first time for general use through a recent reprint, based on the original edition which K. F. Rellstab published posthumously in 1791. The set was composed for the Princess Amalia of Prussia.

JOHANN SEBASTIAN BACH [1685-1750]

Prelude and Fugue in A major

Excerpts from "The Eighteen Great Chorales"

a. Adorn thyself, Oh loving soul
b. Come God, Creator, Holy Ghost
c. Now come, the Heathen's Saviour

Bach's last compilation of Chorale Preludes, a revision of earlier works.

Prelude and Fugue in E minor [The Wedge]

The main theme of the Fugue spreads wedge-like from unison to octave, hence its nickname.

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TUESDAY . . . . . JULY 16 . . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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PROGRAM

Sacred Cantata No. 60, "O Ewigkeit, du Donnerwort" — J. S. Bach [1685-1750]
[Eternity, thou awful word]

Duet [Alto and Tenor]: Eternity, thou awful word
Recitative [Alto and Tenor]: O hard-fought way
Recitative [Alto and Bass]: Death still remains
Chorale: It is enough

Fear: CORA BURT LAURIDSEN, Contralto.
Hope: RICHARD ROBINSON, Tenor.
Voice from Heaven: WINTHER ANDERSEN, Bass.
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

The cantata, "O Ewigkeit, du Donnerwort," composed in 1732 for the first Sunday after Trinity, is cast in the form of an allegorical dialogue between two contrasting states of the human soul: Fear, portrayed by the solo alto voice, and Hope, portrayed by the solo tenor. This psychological polarity is found also in the treatment of the orchestra, the strings expressing tremors of fear and the oboes the serenity of hope. Long-held notes in the bass and the majestically intoned chorale melody for the horn suggest the quality of eternity. This contrast in text and music continues through the following recitative, in which the desperation of Fear is answered by the reassurance of Hope, "My help is here." Unable to assuage the soul's dread of eternity, Hope withdraws from the struggle, and a voice from Heaven [bass solo] is heard singing, "Blessed are they who die in the Lord from now henceforth." The soul now gains complete confidence and the chorus, withheld until this moment, brings the cantata to a close with the chorale, "It is enough. Lord, when it pleases Thee, release me from this earth."

Concerto in B flat major for Oboe and Orchestra — Tommaso Albinoni [1674-1740]
Allegro—Adagio—Allegro

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Sacred Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" [God's time is the best] for Soloists, Chorus, Two Recorders, Two Viola da Gamba and Continuo. J. S. Bach [1685-1750]

Dedicated to the memory of Noel Sullivan

Sonatina
Chorus: God's time is the best
Aria [Tenor]: Lord, make us to know
Aria [Bass]: Set in order thy house
Chorus: It is the Old Covenant
Aria [Alto]: Into Thy hands
Duet [Bass and Alto]: Today thou shalt be with me in Paradise
Chorus: Glory, praise and honor

EVA GUSTAVSON, Contralto. JAMES SCHWABACHER, Tenor.
WINTHER ANDERSEN, Bass.
COLIN and ROBERTA STERNE, Recorder.
EVA HEINITZ, MARIA DERUNGS, Viola da Gamba.
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

Cantata No. 106, subtitled "Actus Tragicus," is divided into four sections, of which the second is further divided into four subsections. The opening Sonatina conveys an atmosphere of gentle mourning, which gives way to the affirmative chorus, "God's time is the best." This leads to a tenor solo, "Lord, make us to know that we must die," which in turn is answered by a lively solo for bass, "Set in order thy house." The lower voices of the chorus intone canonically, "It is the Old Covenant: Man, thou must die," while the sopranos sing, "Yea, come, Lord Jesus." Superimposed upon the texture is the chorale tune, "I have cast all my care on God." It is here that the mood of the work changes, as the harsh sentence of the Old Covenant is replaced by the promise of the New. The last chorus is a polyphonic "Amen" of Handelian grandeur and rhythmic drive, which brings the "Actus Tragicus" to a joyful end.

INTERMISSION

Symphony in D major
Largo-Allegro—Larghetto cantabile—Minuetto [Allegro vivo]—Allegro assai
Luigi Cherubini [1760-1842]

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Sonata in B minor for Violin, Viola and Cello, with Harpsichord — Jean-Baptiste Loeillet [1653-1728]
Allegretto—Allegro—Largo—Allegro con spirito

MAXINE KOUNS, Violin. MARY JAMES, Viola
MARY JANE BEMKO, Cello RALPH LINSLEY, Harpsichord

Sonata in A minor for Flute alone — J. S. Bach [1685-1750]
Allemande—Corrente—Sarabande—Bourree anglaise

ANTOINETTE HANDY

Prelude — Adagio in F major — W. A. Mozart [1756-1791]
Fugue in F major [Well-Tempered Klavier, Vl. 11] — J. S. Bach — Mozart

Prelude — Adagio in G minor — W. A. Mozart
Fugue in G minor [Well-Tempered Klavier, Vl. II] — J. S. Bach — Mozart

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NANNETTE LEVI, Violin. FORREST MIDTMOEN, Viola.
WILLIAM HARRY, Cello.

Fugues from the Well-Tempered Klavier were arranged by Mozart for string trio, each prefaced by a Prelude of his own composition. These experiments in writing for string trio culminated in his greatest work for that combination: the Divertimento.

"Ode on the Death of Mr. Henry Purcell" — John Blow [1648-1708]
by John Dryden

CORA BURT LAURIDSEN, NANCY PEARCE, Contralto.
COLIN and ROBERTA STERNE, Recorder
MARIA DERUNGS, Viola da Gamba. RALPH LINSLEY, Harpsichord.

When John Blow, Chapel-Master of Westminster Abbey, resigned his position in 1679, it was filled by his young protegé, Henry Purcell, then twenty years old. After Purcell's untimely death at the age of thirty-six, Blow returned to Westminster Abbey and served to perpetuate the glorious traditions of English polyphonic music until the time of Handel.

Until the middle of the 18th century, the vocal range of the alto was generally sung by a male voice [counter-tenor]. The first English oratorio in which women made their appearance as altos was Arne's "Judith," performed in 1773, the novelty being the "female alto."

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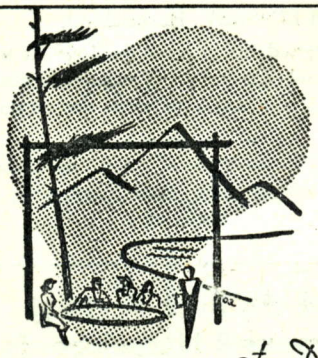

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THURSDAY . . . JULY 18. . . . . 3 P.M.

ORGAN RECITAL . . . . . CHURCH OF THE WAYFARER
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SANDOR SALGO CONDUCTING THE CHAMBER ORCHESTRA

PROGRAM

JOHANN SEBASTIAN BACH [1685-1750]

Excerpts from "Klavier-Uebung," Third Part [1739]

a. Kyrie [large version; organo pleno; chorale in pedals]
b. Gloria in Excelsis [small version; fughetta; manualiter]
c. The Ten Commandments [large version; chorale as canon of the octave in the left hand]
d. The Lord's Prayer [small version; chorale prelude; manualiter]
e. The Creed [large version; chorale fugue]
f. The Creed [small version; fughetta in the French manner; manualiter]
g. Penitence [small version; chorale, "Out of the Depths I cry unto Thee" in discant]
h. Triple Fugue in E flat major

GEORGE FREDERICK HANDEL [1685-1759]

Organ Concerto No. 1 in G minor
Larghetto—Allegro—Adagio—Andante

Handel played his Organ Concertos during intermissions of his Oratorio performances, in order to enhance their public attraction. The organ solo part was largely improvised and the organ was far smaller than the one used today in Carmel! It had only seven stops and no pedals.

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THURSDAY . . . . JULY 18 . . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO . . . . . CONDUCTOR

PROGRAM

Brandenburg Concerto No. 3, in G major — J. S. Bach [1685-1750]
Allegro—Adagio—Allegro

NANNETTE LEVI, MAXINE KOUNS, BARBARA BROWN, Violin.
MARY JAMES, GERMAIN PREVOST, DANIEL THOMASON, Viola.
WILLIAM HARRY, MARY JANE BEMKO, DOUGLAS DAVIS, Cello.
RICHARD T. ANDREWS, Contrabass. RALPH LINSLEY, Harpsichord

Concerto in E minor for Recorder, Baroque Flute and Orchestra — Georg Philipp Telemann [1681-1767]
Largo—Allegro—Largo—Presto

COLIN and ROBERTA STERNE, Recorder and Baroque Flute

Oratorio, "Judicium Salomonis" [The Judgment of Solomon] — Giacomo Carissimi [1605-1674]

Solomon ..... ROBERT OLIVER, Bass
First Woman ..... MARIE GIBSON, Soprano
Second Woman ..... RUTH ROEHR, Soprano
Historicus ..... RICHARD ROBINSON, Tenor
Solo Quartet in final chorus: JEANNE DEPUE, NANCY FREUDENBERG, Soprano; TOM SANDERSON, Tenor; MICHAEL ZACCONE, Bass.
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

The oratorios of Giacomo Carissimi, to whom credit is due for the artistic establishment of this form, deal chiefly with Old Testament subjects, presented, according to the musicologist Manfred Bukofzer, "by an unknown librettist in tersely dramatic scenes of great economy." The drama of the two women who, claiming the same infant bring their cases before King Solomon, is framed by an opening Sinfonia and exhortation by the Narrator to hear the judgment of Solomon, and a closing chorus in praise of this judgment. When the women have pleaded their respective causes, Solomon invokes the aid of God and orders the sword drawn to cut the infant in half. The anguish of the first woman and the acceptance of the decree by the second cause Solomon to give the order again, whereupon the women respond as before. Solomon's final judgment is hailed by the first woman, the rightful mother, and the chorus enlarges upon her exultation in a striking rhythmic finale.

INTERMISSION

Serenade [Haffner] No. 7, in D major, K. 250 — Wolfgang Amadeus Mozart [1756-1791]
Allegro maestoso—Allegro molto
Andante—Menuetto—Rondo
NANNETTE LEVI, Solo Violin
Adagio—Allegro assai

FRIDAY. . . . . JULY 19 . . . . . 11 A.M.

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[1685-1750]

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FRIDAY. . . . . JULY 19. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

SANDOR SALGO . . . . . CONDUCTOR

Oratorio, "The Denial of Peter" [from Sacred Histories"] — Marc-Antoine Charpentier [1634-1704]

Jesus ..... STANLEY NOONAN, Baritone
Peter ..... RICHARD ROBINSON, Tenor
Narrator ..... ROBERT OLIVER, Bass
Ostiaria [Doorkeeper] ..... RUTH ROEHR, Soprano
Ancilla ..... NANCY FREUDENBERG, Soprano
Kinsman of Malchus ..... RICHARD KRAMER, Tenor
First Maid ..... SANDI ZIPSER, Soprano
Second Maid ..... MARY ALYCE MARSHALL, Soprano
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

The Latin text of "The Denial of St. Peter," consisting of selected passages from the Gospel account, begins with the words, "After Jesus had partaken of the Supper . . ." and concludes with the words, ". . . and Peter . . . having gone out, wept bitterly." The narrative passages are shared by the Chorus and the Narrator [Historicus], while Jesus, Peter, the Doorkeeper [Ostiaria], the Maiden [Ancilla], and the Kinsman of Malchus [Cognatus Malchi]—Malchus whose ear was severed by Peter—sing the lines appropriate to their several roles. Charpentier, a pupil of Carissimi, was responsible for the cultivation of his master's oratorio style in France.

Concerto in D major for Harpsichord and Orchestra — Joseph Haydn [1732-1809]
Vivace—Un poco adagio—Rondo all' Ungherese

ALICE EHLERS, Harpsichord

INTERMISSION

Keyboard Compositions by J. S. Bach [1685-1750]

"Ouverture nach Franoesischer Art" [Overture in the French Style]
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SATURDAY . . . . JULY 20 . . . . . . 11 A.M.

RECITAL . . . . . , CARMEL WOMAN'S CLUB

EVA HEINITZ*, Viola da Gamba
ALICE EHLERS*, Harpsichord

Sonata No. 2, in D major for Viola da Gamba and Harpsichord Adagio—Allegro—Andante—Allegro	Johann Sebastian Bach [1685-1750]
Adagio and Allegro for unaccompanied Viola da Gamba	Karl Friedrich Abel [1725-1787]
Suite in A minor Prelude—Allemande—Gavotte—Musette—La Sautillante—Gigue	Marin Marais [1656-1728]
Couplets Folies d'Espagne Tombeau pour Lully for Viola da Gamba and Figured Bass	Marin Marais
Pieces en Concert for Viola da Gamba and Harpsichord Prelude—Sicilienne—La Tromba—Plainte—Air de Diable	Francois Couperin [1668-1733]

* Miss Heinitz is a member of the Music Faculty at the University of Washington.
* Madame Ehlers is a member of the Music Faculty at the University of Southern California.

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SATURDAY . . . . JULY 20. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

SANDOR SALGO . . . . . CONDUCTOR

PROGRAM

Concerto in A major for Viola da Gamba and Orchestra — Jean Pfeiffer [1697-1761]
Tempo giusto—Allegro—Largo—Allegro
EVA HEINITZ, Viola da Gamba

"Fili mi, Absolon," Symphonia Sacra No. 13 — Heinrich Schuetz [1585-1672]
[Absalom, my son]

ROBERT OLIVER, Bass.
DANIEL FORREST, EDWARD FREUDENBERG,
DANIEL LIVESAY, DONALD VIDAL, Trombones.
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello.

A dramatically sombre setting of David's lament for his son, Absalom, is provided by four trombones, bass voice, and continuo. The opening sinfonia, in triple meter, introduces the first phrase of the text, while the second phrase is preceded by an interlude, also marked Sinfonia, in contrasting rhythmic style. Translated, the Latin text reads, "Absalom, my son! Oh, that it had been granted to me to die for you!" The German Schütz, who studied under Giovanni Gabrieli, applied the early Italian Baroque choral and monodic styles to development of dramatic church music in his native land.

Canzona in the Ninth Mode for Three Brass Choirs — Giovanni Gabrieli [1557-1612]
Edited by John Kolarik

Trumpet: LAWRENCE COOK, DAVID COX, CHARLES DAVAL,
PETER HYDE, RICHARD REYNA, DOUGLAS PETERSON
French Horn: JOSEPH AXUP, DAVID KREHBIEL
Trombone: DANIEL FORREST, EDWARD FREUDENBERG,
DANIEL LIVESAY, DONALD VIDAL

Architectural and musical style were singularly united in those compositions of Giovanni Gabrieli written for two or more individual choirs of instruments. This spatial organization of a composition into opposing bodies of sound, marked by echo effects, emphasizes the "stile concertato" [style of competing forces]. The antiphonal responses of the three choirs are given from three stations in accordance with the pattern ascribed to Gabrieli when he placed his choirs in three naves of the San Marco in Venice.

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Concerto in C major for Two Harpsichords and Orchestra — J. S. Bach [1685-1750]
Allegro—Adagio ovvero Largo—Fuga [Allegro]

ALICE EHLERS, RALPH LINSLEY, Harpsichord

INTERMISSION

Symphony No. 102, in B flat major — Joseph Haydn [1732-1809]
Largo-Allegro vivace—Adagio—Menuetto—Finale [Presto]

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THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW — J. S. Bach [1685-1750]

The Evangelist ..... JAMES SCHWABACHER, Tenor
Jesus ..... STANLEY NOONAN, Baritone
Peter ..... HANS COHN, Bass
Judas ..... DEAN SEMPLE, Bass
High Priest ..... CARL SCHULTZ, Bass
Pilate ..... MICHAEL ZACCONE, Bass
Pilate's Wife ..... JEANNE DEPUE, Soprano
First False Witness ..... NANCY PEARCE, Contralto
Second False Witness ..... ROBERT FARIS, Tenor
First Maid ..... PATRICIA DOOLITTLE, Soprano
Second Maid ..... MARY LOU ELLIS, Soprano

MARIE GIBSON, Soprano. EVA GUSTAVSON, Contralto
RICHARD ROBINSON, Tenor ROBERT OLIVER, Bass.

NANNETTE LEVI, Violin. ANTOINETTE HANDY, Flute.
EVA HEINITZ, Viola da Gamba LUDWIG ALTMAN, Organ.
RAYMOND DUSTE, MARTHA SOFFER, Oboe and English Horn.
Continuo: RALPH LINSLEY, Harpsichord.

PART I

PROLOGUE
Chorus — Come, ye daughters, share my anguish

THE ANNOUNCEMENT OF THE PASSION
Recitative — When Jesus had finished all these sayings
Chorale — O blessed Jesu

THE RULERS CONSPIRE AGAINST JESUS
Recitative — Then assembled the elders
Chorus — Not upon the feast

THE ANOINTING AT BETHANY
Recitative — Now when Jesus was in Bethany
Chorus — To what purpose is this waste
Recitative — But Jesus perceiving it
Recitative [Alto] — My blessed Saviour

THE TREASON OF JUDAS
Recitative — Then went one of the twelve
Aria [Soprano] — Bleed and break

THE PREPARATION OF THE PASSOVER
Recitative — Now on the first day
Chorus — Where wilt Thou
Recitative — He said: Go ye into the city
Chorus — Lord, is it I?

THE INSTITUTION OF THE EUCHARIST
Recitative — He answered and said
Recitative [Soprano] — Although both heart and eyes o'erflow

PETER'S DENIAL FORETOLD BY JESUS AT THE MOUNT OF OLIVES

Recitative — And when they had sung
Chorale — From ill do Thou defend me
Recitative — Peter then gave Him answer

THE AGONY IN THE GARDEN

Recitative — Then came Jesus
Recitative [Tenor] and Chorus — Behold, how throbs
Aria [Tenor] and Chorus — I would beside my Lord

JESUS' PRAYER IN THE GARDEN

Recitative — And He went yet farther
Recitative [Bass] — The Saviour, low before His Father
Recitative — And He came to His disciples
Chorale — The will of God be done

THE BETRAYAL AND ARREST

Recitative — Then came He to His disciples
Duet [Soprano and Alto] and Chorus — Behold, my Saviour now is taken
Recitative — And behold, one of them

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale — O man, bewail thy grievous sin

INTERMISSION [Ten minutes]

PART II

IN THE COURT OF CAIAPHAS

Recitative — And they that laid hold on Jesus
Recitative — Yea, though many lying witnesses
Recitative [Tenor] — He holds His peace
Aria [Tenor] — Be still
Chorus — He is guilty of death

PETER'S DENIAL

Recitative — Peter sat in the palace court
Chorus — Truly thou also art one of them
Recitative — And still did he deny
Aria [Alto] — Have mercy, Lord, on me

JESUS' TRIAL BEFORE PILATE

Recitative — Now the Governor at the feast
Chorus — Let Him be crucified
Recitative — The Governor asked them
Recitative [Soprano] — To all men Jesus good hath done
Aria [Soprano] — In love my Saviour is dying
Recitative and Chorus — But cried they out yet the more
Recitative [Alto] — O gracious God

THE CRUCIFIXION

Recitative — And after scoffing much
Recitative [Alto] — Ah Golgotha
Recitative — Now from the sixth hour
Chorale — When comes my hour of parting
Recitative — And behold, the veil of the temple

THE DESCENT FROM THE CROSS

Recitative [Bass] — At evening, hour of calm
Recitative — And Joseph took the body
Recitative and Chorus — And now the Lord to rest is laid
Chorus — In deepest grief

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